

Quick-Teach Fun Dances For Recreational Groups



DIRECTED DANCES FOR UNTRAINED
DANCERS OF ALL AGES, WITH MIXERS,
MUSICAL GAMES AND FOLK DANCES
PLUS AN INTRODUCTION TO MODERN
SQUARE DANCING

COMPILED AND EDITED BY JACK AND HELEN TODD
DRAWINGS BY HELEN TODD

Published by
Twelgreenn Enterprises, Inc.
2775 Yellow Creek Rd.
Akron, OH 44313

First printing:
April 1976

List \$5.00

INDEX

	Page Number
Why This Book Was Written	1
About The Authors	2
Introduction	3-4
Leadership	5
Sound	6-7
Selection Of Dances	8-9
Miscellaneous Hints	10
Sample Programs	11-16
About Phonograph Records	17
Dance Index By Age Groups	18
Dance Index By Dance Types	19-20
Routines For Fun Dances	21-46
Simplified Definition Of Terms For Dance Commands	47-48
Sources Of Additional Material	49

WHY THIS BOOK WAS WRITTEN

This book was written to fill a need. When we first started conducting one-night stands some twenty years ago, the material we could find to use for such occasions was very limited. The past years have been a continuing search for easy dances that could be used for any type of group that a caller might encounter. Since we have found no single source of such material and since we are aware of a need for such, especially for recreation leaders with limited dance training, we felt that our findings would be useful.

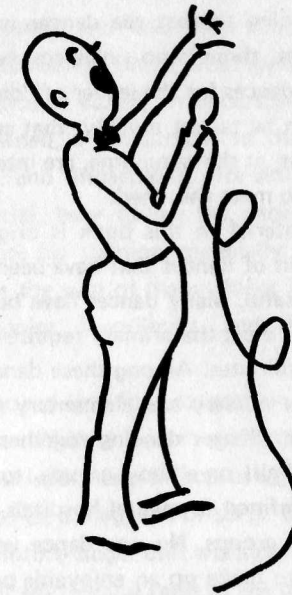
This collection was originally written as workshop material for a square dance Callers' Association, since many square dance callers are asked to lead a party only to find that even very simple square dances are unsatisfactory due to mixed ages and sizes or to a preponderance of one sex in the group. Others outside the Callers' Association who saw the material wanted copies and so an attempt has been made to provide even the inexperienced leader with sufficient help, both in the selection of dances and in easily understood directions, so that he can guide almost any type of group in an evening's enjoyment through dance activity.

ABOUT THE AUTHORS

JACK TODD, B.S., M.S.

HELEN TODD, A.B., M.A.

Jack Todd first met his wife Helen in a summer-school ballroom-dance class "two generations and three wars ago" and has been teaching dancing "one way or another" ever since. He is a chemist by profession, has worked in government and commercial laboratories, and is now Research Specialist at the University of Kentucky. He has conducted regular classes in folk dancing, western square dancing, and round dancing, but his primary interest is in one-night stands, or recreational dancing for people of all ages who have danced little or not at all previously. He and Helen have conducted such Party Nights for school children, Boy and Girl Scouts, 4-H groups, country clubs, church and Sunday School groups, wedding receptions, debutante parties, crippled children, civic and cultural clubs, campers, Senior Citizens, State parks, private parties, Veterans Hospital patients, college classes, fraternity and sorority chapters, state and national conventions, and do "special" parties for a ballroom dance Studio.



INTRODUCTION

The square and folk dance is everyone's dance. There is enjoyment in watching the flowing movements and colorful costumes; there is still more enjoyment in active participation. Age is no limit in square and folk dancing. While it is usually more comfortable when persons of the same general age group dance together, there are dances that all ages can do together "family-style". For the participant, there are only two requirements: the ability to hear intelligently and the ability to follow instructions.

In square and folk dancing there is no competition as in most sports, but rather the need for cooperation of the dancers to produce a successful figure. It is a group activity and the dancer's enjoyment largely depends upon becoming a part of a unit, with the feeling of group identity. Folk dancing may be a group activity, may be with a partner, or may be the individual dancing alone. Even when the dance is for the individual, to the joy of movement to music is added the pleasure of doing the same movements that others are doing at the same time.

For leaders in the fields of folk and square dancing there are available many books and magazines with dances for the trained dancer. The problem has been to find dances that are simple enough for the non-dancer that

can be used at parties or at one-night-stands or that can be used in the early stages of class learning so that the dancer will get a feeling of accomplishment. At present, there is no single source of these simple folk, square, and circle mixer dances for the leader of "dance parties", no single source of dances that can be taught quickly, that can be used with a wide variety of groups and that, at the same time, are interesting and enjoyable. This book is an attempt to meet this need.

Very little of the material in this book is original with the writers. Rather, this is a collection of dances that have been tried over a period of years and found to be useful. Many dances have been dropped along the way because they did not meet the primary requirement: that they can be taught in less than two minutes. Among these dances are ones that have been used successfully for nursery and elementary aged children, for teen agers, for adults, and for all ages dancing together. Some of the dances have been adapted to all-girl or all-boy groups, to bed and wheel chair patients, and to those confined to mental hospitals. The dances are useful for both small and large groups. No one dance will suit all groups but material can be selected to make up an enjoyable program for almost any type of gathering. While the dances were selected primarily for the "one-night-stand" dancing of non-trained dancers they can be used as an introduction of folk and square dancing to starting groups or can be used later as a break from concentrated teaching. The material is particularly good for the untrained leader as he seldom has the ability to distinguish between the very easy and the slightly more complicated dances which can take too long to teach and might cause potential dancers to lose interest.

As far as possible, the editors have written the directions in such a way that *anyone who has had even a limited amount of dance training and who has some ability and training in leadership in almost any field can, with some study, understand and be able to teach all of the dances given.* The editors have followed, where possible, the style of write-up that is used for round dances. All special terms are defined in the book but, again where possible, common English words are used. While the style of writing the dance directions is often different from the original write-up, an attempt has been made to maintain each dance in its original form. A few liberties have been taken to make certain dances useful for one-night-stands.

The editors have included some suggestions for leadership with special reference to dance parties. For still more information there is a list of references at the end of the book. We have also included some suggestions on sound equipment and its use.

LEADERSHIP

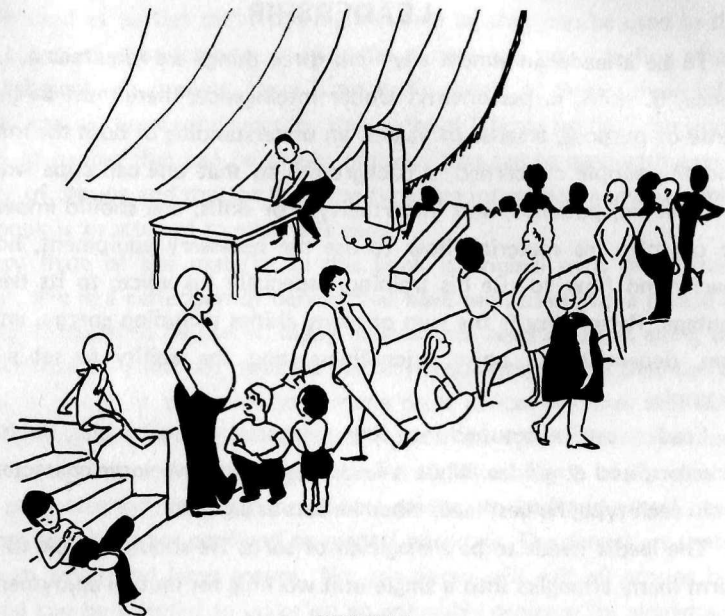
To be a leader in almost any field three things are required: a. intelligence, b. skills, c. personality. Under intelligence, there must be listed a sense of purpose, a sense of values, an understanding of both the material and the people concerned, a background so that one can cope with the unexpected, patience, and impartiality. For skills, one should know how to organize his material, how to use the necessary equipment, how to teach, and how to use his training, especially his voice, to its best advantage. Personality is the sum of many things including energy, enthusiasm, dependability, poise, friendliness, and the ability to set a good example.

Leaders can be grouped into four categories: a. authorities, b. bluffers, c. actors, and d. guides. While a leader needs to have some characteristics from each type, he best leads when he acts as a guide.

The leader needs to be a magician of sorts. He should be able to transform many strangers into a single unit working for mutual enjoyment and release from individual worries and cares of the day.

The more one knows about people, the better leader he can be. He needs to understand the basic needs of recognition as an individual, the desire to be part of a group, and the need to have and to do. Square dancing meets most of these needs. The leader must recognize the abilities and the limitations of each group and be able to adjust his program accordingly.

Children respond more quickly than adults. For this reason, and because of variations in height and weight, it is wise to separate groups by ages for most dances. The editors, when working with a family camping situation, will divide the group into three categories: children, teen agers, and adult. This is done by suggestion without setting rigid age limits. The first dance is usually for the children, the second for the adults, and the third an announced "challenge special" for the teen aged. We have found that children do not mind waiting if they know that they will have their turn within a reasonable time. It is also wise to have two or three family-type dances for all ages. As it is sometimes difficult to get inexperienced adults on the floor, the children can be told that their next dance requires an adult for a partner. This will often get the adults on the floor and, once started, they will continue to join in when their turn comes. Tricky, but it works.



SOUND

For very small dance parties of four or five couples, a record player and records make up the basic list of equipment needed. However, if the group is larger, then a microphone must be added to the list. For still larger groups, speakers that can be placed so as to give a better sound distribution are needed. The leader should always arrive at the dance fifteen to thirty minutes before the dancers are due to check his equipment to be sure that it is in working order and to place the speakers for good sound. If he is using strange equipment, then he should become familiar with the various controls before he starts the dance.

a. amplifier and turntable. Most record players on the market today are unsatisfactory for use at one-night-stands. There are several companies that make equipment especially designed for use with dance groups. These are rugged, have special springs to prevent needle jump, and have provision for mike input and speed control of the turntable. The latter is especially useful while teaching or to use with special groups that cannot move as quickly as the average group.

b. microphones. The range of price in microphones is extensive. Although the mike has only two functions, to deliver understandable sound and to cut out unwanted sound, most leaders prefer a mike that also gives

a pleasing sound, and, for this, the cheaper mikes seldom are satisfactory. When possible, one should try out several mikes before making a purchase. Most amplifiers have a tone control for the mike. The bass should be used for the lighter voices and treble for the heavier voices.

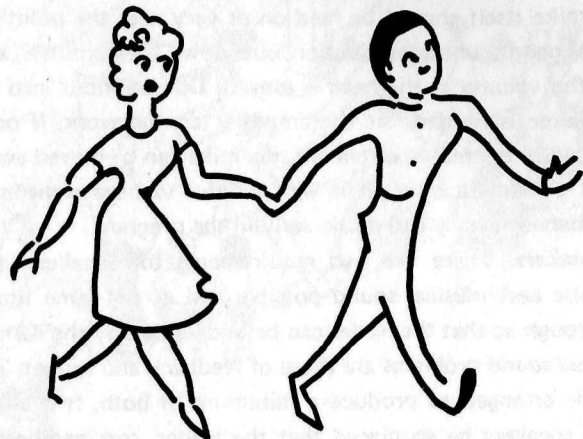
The mike itself should be held on or very near the point of the chin. This gives good sound reproduction, cuts down breath noises, and does not change the volume as the head is moved. Do not shout into the mike; if more volume is needed, let the amplifier do the work. If one wishes to raise the voice to create excitement, the mike can be moved away from the chin for a moment only. It is very helpful to have someone check for balance between voice and music early in the program.

c. speakers. There are two requirements for speakers: they should deliver the best musical sound possible and at the same time carry the voice through so that the leader can be understood by the dancers. Two of the biggest sound problems are those of feedback and echoes. The speakers should be arranged to produce a minimum of both. It is also important that the speakers be so placed that the leader, too, can hear the music. Some callers use a monitor for this purpose. Several speakers are often better than one, but the use of multiple speakers can create dead spots, if care is not taken.

d. music. Many dances require a particular record, which leaves the leader no choice except when two or more companies put out the same music with different arrangements. The label and number for these dances have been listed along with simplified directions. There are other dances where specific records have been suggested but other music can be used. The leader needs to choose the music that his dancers will like best. Generally, popular music is not suitable for dancing. There are several companies that put out music especially for dancing. The tunes and styles range from traditional fiddle to modern so that a wide selection is possible. A square dance caller can use music that he finds popular with his club dancers; he need only change the figures to simple ones which inexperienced dancers can learn quickly.

It is better to start the music a little slow and, later, to increase the speed than to work in reverse, since slowing the music has a depressing effect. Also, it is better to begin with a low volume and, later, to increase the sound, as increased volume has a stimulating effect.

When teaching, often it is better to use music at a low volume rather than to use no music. The volume can be raised when it is time for the dancers to move.



SELECTION OF DANCES

The leader should plan his program in as much detail as he can. Written plans are useful, especially for newer leaders. However, he should be able to vary his plan if necessary to adapt to the group. He should listen to suggestion from others but should use his own best judgement as to what suits the group. He should remember that he was selected as the leader and should retain the leadership.

After the party he should make notes for his own use as to what went well, what did not and why not, and list any ideas for future improvement. A good leader is one who is always trying to find better ways to conduct his parties.

The selection of the dances to be used is highly important. The program should be planned with the desires, the needs, and the abilities of the particular group in mind. Many inexperienced leaders will try to teach dances that are too difficult. Usually, if a dance cannot be taught in two

minutes or less, it should not be used. Save the more complicated dances for classes or for a succession of meetings where progressive learning can take place. Every dance in this book has been taught to at least one group of non-dancers within this time limit.

Do not be afraid of underestimating the ability of the group. It is better to use a dance that does not challenge the group than to try to teach one that is too difficult and have to drop the dance or to spend too much time in teaching.

For one-night-stands, it is sometimes wise to make a slight change in the dance being taught. It might be well to mention to the group that this has been done so that one will not be accused of teaching a dance incorrectly. Changing should not be done for class use, however.

UNISEX DANCES

When the group is all-girl or all-boy or has an unequal number of one sex then the leader can do one of two things: he can use dances that have the same directions for all participants or he can have some of the extra dancers assume the opposite sex role. Assuming opposite roles is not the best procedure as some may resent being so chosen. Leaders can sometimes supply these people with some identifying badge, but a better way is to give all the dancers identification badges which will divide them into two groups. Arm bands of blue and gold are very satisfactory, the blues performing one part while the golds do the opposite. The editors have also used, for double circle dances with facing partners, the terms "insides" and "outsides".

FOR THE SQUARE DANCE CALLER

For an experienced square dance caller there is ample material in the use of a very limited number of square dance basics. This material works best when the group is made up of couples. Such basics as circle, star, star promenade, pass thru, dosado, forward and back, promenade including single file, swing, right and left grand and, with an especially sharp group, two ladies chain and right and left thru, can be used. Most of these basics can be done in two-couple squares arranged in a big circle, allowing more people to be active at the same time.

MISCELLANEOUS HINTS

- a. Don't teach what the group already knows.
- b. Teach a little at a time. Use what is taught before teaching more.
- c. Start the group moving quickly. Don't spend too much time talking, especially at first.
- d. Use repetition.
- e. Use a positive approach.
- f. To attract attention, a lowering of the voice or music often works. The use of cue words such as money, sex, and the like, sometimes catches attention.
- g. Do not allow one or two aggressive individuals to influence your program unreasonably.
- h. Never embarrass anyone.
- i. Be especially careful what you say over the mike. A remark that is commonplace when said to an individual may sound quite different over a loudspeaker.
- j. If possible, stop the party when interest is at or just past its peak.
- k. Enjoy what you are doing. Enthusiasm is contagious.
- l. Remember to smile. A smile changes your voice as well as your face.
- m. Use a minimum of words. Untrained dancers cannot distinguish between key words and extraneous ones.
- n. Do not keep the group on the floor too long. Untrained dancers tire quickly.
- o. Because most people tend to equate value with price, if you do not charge enough for your services, you are not considered very good. Try to compare your ability with that of others doing similar calling and charge accordingly. Some jobs require more equipment, more experience, more ability, and take more time than others; charges should be made with this variation in mind rather than to ask a flat fee for all jobs. There may be occasions when one should conduct a dance without charge, but these occasions should be rare.

SAMPLE PROGRAMS

These programs are some that have been used with success for various groups. No one program would suit every group of the same age, therefore, the leader must be free to adapt to circumstances. Some reasons and suggestions for using these dances are included. One word to leaders: untrained dancers, young and old, tend to skip instead of walk to the music. This skipping should be gently discouraged, since it leads to roughness in children and to loss of breath in adults.

- I. FOR SMALL CHILDREN (with a little help, I have had children in diapers dancing). Always ask parents or other adults to join, especially those who might be helpful.

1. Shoemaker's Dance

Have children hold hands and form a circle before starting. Show them the hand movements very quickly. Tell them that they will walk in the circle to the left later but don't have them do it. Start the dance. After they have done the hand movements but before they start the circling, be sure that all hands are joined. If they tend to move a little too fast, lower the volume of the music; this will quiet the group without further instruction.

2. Sing a Song of Sixpence

Still in the circle, tell the children that they are now going to make a pie, but that they themselves are going to be the filling. Tell and have them do each small part for the first half of the dance, then go through the first half with music. Explain, and have them do each line of the second part without music. Ask the onlookers to join in by singing along with the music. Depending on the entire program, you might stop here and have the children take a break while adults dance; if there are no others to dance, go into the third dance.

3. Rhythm

If heavy cardboard rollers are available, use these, since it could be dangerous to use wooden sticks heavy enough to make a noise. If cardboard is not available, use hands. Slightly older children can stamp their feet. This dance can be done while sitting, which would help rest the children. Start with very easy and pronounced beats before going into more complicated ones.

Break

4. Patch Tanz

Have the children form a circle and walk in the circle to the right, first with and then without hands joined. Stop them and tell them to walk like camels. Leave the exact position to their imaginations. Let them walk a few steps. Explain and have them do the rest of the dance except for the circle left. Tell them they've circled left before and don't need the practice. One summer, when dancing outside, I explained that this was an "un-rain" dance, since camels lived in desert country and would keep the rain away. Believe it or not, I was not rained out any Saturday night the entire summer, and the children always asked for the "un-rain" dance.

5. Hokey Pokey

For some children, this is a complicated dance, but, after a few repetitions, they gain confidence and are ready to do this one.

Break

6. Seven Jumps

If everything is going well, this would be the final new dance. It is much more difficult than the previous ones; it should be used with judgment.

7. Repeats

There is little objection to repeating the dances done earlier. In fact, most dancers want repeats and will request them.

II. FOR CHILDREN SIXTH-GRADE AND UP

1. Hokey Pokey

Start with this; no partners are needed and many will have done the dance before, so that you are starting with something familiar.

2. Wind Up

If the group is not too large, I like to lead a line in ever smaller circles until they are sure that I can never get them out and then reverse the direction. I like to lead this myself as it gives me a chance to see and to judge the group. Do not use very fast or peppy music as such can lead to "crack-the-whip". Leave them in a circle facing the center of the floor.

3. Getting partners

Send those members of the sex with the smaller numbers into the center, where they form a circle. Members of the other sex form a ring around them. Inside circle goes left; outside circle goes right. When the music stops, the outside circle moves into the center, taking for a partner the person directly in front. If unequal numbers cause extras, members of the same sex can be partners. Should this happen, your directions for the next dance should be "inside" and "outside" rather than "boy" and "girl".

4. Lancashire Barn Dance

This is an easy dance. However, dancers tend to ignore the music, and so it is wise to emphasize the eight counts by counting it out for them, at least at the beginning.

Break

Length of the break depends upon circumstances but it should be rather short unless something else is offered between dances. Three minutes is a long time for children of this age.

5. Patty Cake Polka

There is seldom a problem in getting children on the floor; the problem is to get them with partners. One choice of partners for each sex is usually enough for one evening. Use the original pattern for getting partners or have the boys line up at one end of the floor and the girls at the other, after which they march to music until they meet and come across the floor in pairs. March or a peppy music with a good steady beat is fine here. Have the pairs march to a large circle and face their partners to start the dance.

Explain, show, and have them do the heel-and-toe part, show the slides, and have them do the slides combined with the heel-and-toe movement. Use music and do it again. They are often surprised at the speed of the dance. Stop the music and explain the clapping portion and the method of changing partners.

6. Cumberland Reel

With their last partners, have the dancers march in a circle. Lead the circle into lines of six couples or more, each line facing the caller. Help from parents, teachers, or other adults is very helpful in this maneuver. Have the top four people in each line do, without music, the circle and star figures, using as few words of explanation

tion as possible. Then have the top two people go down the center of the line and back up, turn their backs on their partners and go down the outside of their own lines, with their lines following. Have the lead couple only form an arch, everyone else ducking under the arch and coming back to place. Very careful directions are needed as there is a tendency for the dancers to come under the arch and then form other arches.

Break

7. Amos Moses/Bunny Hop

Use Amos Moses if the group seems to be very quick to learn; otherwise, skip this dance and use Bunny Hop, which also requires no partners.

Break

A break is needed here because of the length of time needed to teach Amos Moses or to do Bunny Hop.

8. Jiffy Mixer

This is much like Patty Cake Polka but uses more modern music.

9. Texas Schottische

If the group is equally divided according to sex, use the regular Texas Schottische. If the ratio is about two-to-one, use Texas Schottische for three's. Teach the two-step first and dance it with and without music several times, and then teach the changing of partners section. It helps to use a slow, followed by a faster, record.

10. Repeats

This is enough teaching and it is time for repeats. These can be used at any time during the program, rather than at the end only, especially if they are favorites of the group.

III. TEENAGERS

I would use the same type of program as for adults except that I would try to select those dances that have more movement and to choose music that appeals to this age level. It is important, at this age, that they can succeed in what they are doing, especially for the boys, who often feel very awkward. Dances that are easy should be used at first; even the program for the sixth graders should be a good one. As the evening progresses, the dances can be a little more challenging, but it is important to do ones that the large majority can do.

Always end a program with a dance that everyone can do, to leave a feeling of satisfaction. It is better to underestimate than to overestimate the crowd's ability.

IV. ADULTS (A two-hour program, including breaks, is about the correct length of time)

1. Circle Mixer

Teach and do a circle to the left with music, then have everyone go into the center and back several times; finally, have the men only go in and return, after which each man turns to his left to face his corner. Teach the single walkaround swing. Continue the dance having everyone, women, or men going into the center, ending with men going in and returning to swing corners, taking this girl as a new partner, and putting her on his right side. However, do not use the term "corner" until the group is familiar with the pattern.

2. Jiffy Mixer

Break

3. Lancashire Barn Dance

4. Cumberland Reel

Break

5. Ve David

6. Hokey Pokey

Break

7. Left Footers One Step Mixer

Left Footers will be the most difficult dance of the evening, but if the previous dances went well, this one will, too.

8. Patty Cake Polka

Use only if the group is physically active. This dance is too fast for some adults.

Break

9. Texas Schottische

10. Grand Colonel Mixer

Slow the record.

Break

11. Repeats

V. SENIOR CITIZENS

Generally, the same program as for Adults would apply to this group. It is wise to slow the music a little and to be careful not to keep the dancers on their feet too long. Make a special effort to select music familiar to them. Breaks should be longer, during which free dance music, especially slow waltzes, can be played.

VI. FAMILY-TYPE

When all ages are present, I try first to have dances for the younger children, since they are not reluctant to get on the floor. Next, a set for adults, including teen agers. If it seems wise, I would add a special dance for teen agers, such as Amos Moses, allowing adults to take part but discouraging younger children.

I would alternate dances for each age group with no break time between. As a rest for the leader, I often add polka, waltz, and other dance music in between the called dances, depending on the interest shown.

I also use at least two dances in which adult-child partners are required. Lancashire Barn Dance is excellent for this use: Put all the adults on the inside of the circle to do the moving to a new partner, while the children stay in place. In this way, even very small children can take part. Cumberland Reel is another good dance for this purpose.

The reader will note that I have included no squares in these sample programs. Unless the leader has some experience as a square dance caller, I would suggest very limited eight-person square dances. If the number of men and women is nearly equal and there are at least thirty-two people present, a square dance program can be useful, especially if the caller limits himself to simple movements. For many groups, even a right-and-left-grand is difficult.

These sample programs are ones that can be used by an inexperienced caller for untrained dancers.

ABOUT PHONOGRAPH RECORDS for the dances used in this book

Phonograph records for dancing constitute a specialized market. They are not usually handled by regular record stores.

These records can normally be found in specialized stores which handle square dance clothing or folk dance material, and in some tack shops.

For information about a source near you contact:

Twelgrenn, Inc.
Box 216
Bath, OH 44210

Abbreviations for record labels used for dances in this section:

BS — Blue Star
CAP — Capitol
COL — Columbia
FK — Folkraft
FTC — Full Time Caller
GR — Grenn
GS — Gold Star
HH — HiHat
KAL — Kalox
LS — Lloyd Shaw
MAC — MacGregor
SC — Scope
SIO — Sets In Order
TOP — Top
WW — Wagon Wheel

NOTE: Certain of these records may have a different dance routine accompanying them. This does not prevent their use for dances described in this section.

DANCE INDEX BY AGE GROUPS

1. Children

Bingo
Birdie in the Cage
Bluebird
Bunny Hop
Children's Polka
Cumberland Reel
Danish Dance of Greeting
Firefly
Hokey Pokey
Lancashire Barn Dance
Nine Pin Reel
Patch Tanz
Patty Cake Polka
Rhythm
Seven Jumps
Shoemaker's Dance
Sing a Song of Sixpence
Virginia Reel

2. Teen Age

Blue Stars and Stripes
Bunny Hop
Clap Happy
Clapping Out
Cumberland Reel
Firefly
Flip Flop
Grand March
Good Old Days
Gustav's Skoal
Hully Gully
Hokey Pokey
Jessie Polka
Jiffy Mixer
Knee Game
Lancashire Barn Dance
Limbo
Nine Pin Reel
Oh Johnny
Patty Cake Polka
Seven Jumps
Tango Oklahoma Mixer
Ten Pretty Girls
Teton Mt. Stomp
Texas Schottische
Tinikling
Tucker Waltz
Ve David
Virginia Reel
Who's On First

3. Adult

Big Set
Blue Stars and Stripes

Bunny Hop
C. J. Mixer
Clap Happy
Clapping Out
Cumberland Reel
Do Sa Do
Everywhere
E-Z Mixer
Firefly
Flip Flop
Glowworm
GKW
Grand March
Good Old Days
Grand Colonel
Gustav's Skoal
Hokey Pokey
Hully Gully
Jessie Polka
Jiffy Mixer
Knee Game
Ladies Center
Lancashire Barn Dance
Left Footers One Step
Nine Pin Reel
Ocean Wave
Oh Johnny
Patty Cake Polka
Scoot and Scat
Seven Jumps
Susie
Tango Oklahoma Mixer
Ten Pretty Girls
Teton Mt. Stomp
Texas Schottische
Texas Star
Tucker Waltz
Tunnel Square
Ve David
Virginia Reel
Virginny
White Silver Sands
Who's On First

4. All Ages

Bunny Hop
Cumberland Reel
Firefly
Hokey Pokey
Lancashire Barn Dance
Nine Pin Reel
Patty Cake Polka
Virginia Reel

DANCE INDEX BY DANCE TYPES

1. Circle

Single circle, facing the middle
Bluebird
Clapping Out
Danish Dance of Greeting
Hokey Pokey
Oh Johnny
Patch Tanz
Seven Jumps
Shoemaker's Dance
Sing a Song of Sixpence

Single circle, facing partner
Children's Polka
Danish Dance of Greeting
Teton Mt. Stomp

2. Double circle, side by side

Bingo
Blue Stars and Stripes
C. J. Mixer
Clap Happy
Everywhere
E-Z Mixer
Firefly
GKW
Glowworm
Good Old Days
Grand Colonel
Jiffy
Left Footers One Step
Susie
Tango Oklahoma
Texas Schottische
Tucker Waltz
Ve David
Virginny
White Silver Sands

3. Double Circle, facing partner

Dosado
Flip Flop

Lancashire Barn Dance
Patty Cake Polka

4. Couples facing couples

Big Set Figures
Modern square basics

5. Line

Single, free movement
Bunny Hop
Single, facing caller
Amos Moses
Good Old Days
Hully Gully
Jessie Polka
Ten Pretty Girls

Double, facing partner
Cumberland Reel
Virginia Reel

6. Square, 4-couple

Gustav's Skoal
Ladies Center
Nine Pin Reel
Ocean Wave
Scoot and Scat
Texas Star
Tunnel Square
Who's On First

7. Mixers

Bingo
Blue Stars and Stripes
C.J. Mixer
Clap Happy
Do Sa Do
Everywhere
E-Z Mixer
Firefly
Flip Flop

DANCE INDEX BY DANCE TYPES (Continued)

Getting Partners
Glowworm
GKW
Grand Colonel
Gustav's Skoal
Jiffy Mixer
Ladies Center
Lancashire Barn Dance
Left Footers One Step
Nine Pin Reel
Ocean Wave
Oh Johnny
Patch Tanz
Patty Cake Polka
Scoot and Scat
Susie
Tango Oklahoma Mixer
Teton Mt. Stomp
Texas Schottische
Texas Star
Tucker Waltz
Ve David
Virginny
White Silver Sands

8. Musical Games

Clapping Out
Knee Game
Limbo
Nine Pin Reel
Tinikling
Tucker Waltz
Who's On First

9. No Partner Dances

Amos Moses
Bluebird
Clapping Out
Danish Dance of Greeting
Good Old Days

Hokey Pokey
Hully Gully
Jessie Polka
Limbo
Patch Tanz
Rhythm
Seven Jumps
Shoemaker's Dance
Sing a Song of Sixpence
Ten Pretty Girls
Tinikling

10. Big Set

Birdie in the Cage
Chase the Rabbit
Duck for the Oyster
Grapevine Twist
Lady Round Lady
Take a Peek

11. Bed Patients

Hokey Pokey
Rhythm
Shoemaker's Dance

12. Getting Partners

Getting Partners
Grand March

13. Unisex Dances*

Blue Stars and Stripes
Children's Polka
Cumberland Reel
Gustav's Skoal
Lancashire Barn Dance
Virginia Reel
Who's On First

**See also No Partner dances*

Routines For Fun Dances



HONOR YOUR PARTNER

AMOS MOSES

RCA Vic 447-0896

By: this variation taught by Dr. Cal Campbell

Formation: All facing caller, anywhere on the floor;

Comments: No partner needed; slightly more difficult; for teen age and adults; allows considerable body expression;

DANCE

Wait 4 meas.

(Right) HEEL, STAND, (Left) HEEL, STAND; (Right) FORWARD (turn L $\frac{1}{4}$), (Left) BEHIND, (Right) SIDE, (Left) STAND.

Touch right heel forward, bring foot back and put weight on it, do same with left; step forward on right at same time turning $\frac{1}{4}$ left so the right foot ends almost perpendicular to left, still facing left step left behind right (vine), step to side on right and turn $\frac{1}{2}$ right face to end having turned 90 to the right, step on left: The dance is done in 8 counts.

MODIFIED DIRECTIONS (somewhat simpler)

DANCE

(R) HEEL, STAND, (L) HEEL, STAND; FORWARD, BACK, TURN RIGHT, STAMP (L);

Touch right heel forward, bring foot back and stand on it, then do the same with the left; step forward on the right and lean slightly forward, step back on the left putting weight on left foot, swing right foot to the right using left foot as pivot and put weight on the right foot (important), STAMP left foot;

REPEAT ALL ABOVE, turning right each time until music is finished.



BIG SET

Music: Traditionally, music is fiddle and fairly fast. Much of today's hoe-down music might please the group rather than the older style country music, but it should be on the lively side. Some suggested records are: FK 1151, Paddy on the Turnpike; FK 1326, Grey Eagle; FK 1336, Louisville Two Step; MAC 1100, Boil the Cabbage; KAL 1085, 8th of January; HH 602, The Joker; SC 307, Ole Joe; WW 121, Freddie's Fancy; TOP 25229, Thunderbird; GS 400, Salty Dog Rag.

Description: A circle of two-couple squares, one couple facing the center of the hall (outside couple) and the other facing the wall (inside couple). The inside couple is the active couple and when the call comes to move on, this couple moves counter-clockwise to face the next outside couple. The outside couples do not move from their positions. Traditionally, the footwork is more important than the figure, either a jig or a clog step being used. However, such a step is for experienced dancers only and the conventional square dance shuffle is much better for most groups. There are many figures that can be done in this formation; five of the easiest and best-known are described under their respective names.

BINGO

RCA EPA 4138

Author unknown (American)

Formation: Double Circle, with partners side by side

Comments: Mixer; easy; used mostly with children; group sings

DANCE

PROMENADE BY TWO'S; CIRCLE RIGHT; RIGHT AND LEFT GRAND (spelling Bingo); SWING ON LETTER "O".

BIRDIE IN THE CAGE

See BIG SET music

Author unknown

Comment: See BIG SET description

CIRCLE LEFT; BIRDIE IN THE CAGE AND THREE HANDS ROUND;

Circle four hands; inside woman steps into the center of the circle while the others circle three hands around her;

BIRD HOPS OUT AND CROW HOPS IN; THREE HANDS AGAIN;

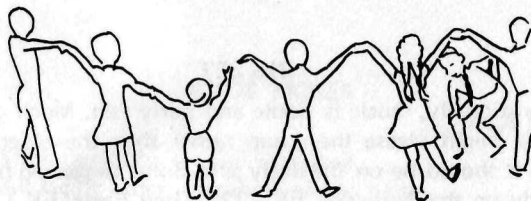
Woman steps out and joins the circle while her partner takes her place;

CROW HOPS OUT AND FOUR HANDS ROUND;

Man rejoins circle with his partner on his right;

BREAK THE RING, MOVE ON TO THE NEXT;

Inside couple moves to the left counterclockwise to the next couple;



BLUEBIRD

FK1180

Author unknown (American)

Formation: Single circle facing center, hands joined to form arches; extra person(s) in middle.

Comments: No partners; especially for smaller children; singing;

Also on record: Sing a Song of Sixpence

DANCE

The Bluebird goes in and out of the arches, stops on the outside of the ring, taps someone on the shoulder then places both of his hands on the shoulder of the person tapped. The person tapped becomes the new "Bluebird" and starts weaving under the arches with the old "Bluebird" following. The dance continues until there are no arches left.

This could be modified by having several "Bluebirds". After the weaving, when he taps someone on the shoulder this person becomes a "Bluebird" and the old "Bluebird" takes his place. This keeps the circle intact.

BLUE STARS AND STRIPES

BS 1917

By: Jerry Helt

Formation: Double circle, side by side;

Comments: Mixer; very easy; all ages;

DANCE

FORWARD, 2,3,4; 5,6,7, FACE;

BACK AWAY, 2,3,4; TO THE RIGHT TO A NEW PARTNER, 2,3,4.

BUNNY HOP

CAP 6026 or MAC 6995

Author unknown (American)

Formation: Line, one behind the other, movement free around the floor;

Comments: Easy but vigorous; each holds to the hips of the person in front;

DANCE

Swing right foot forward twice with slight hop on left each swing; swing left foot forward twice hopping slightly on right with each swing; hop forward on both feet; hop backward on both feet; hop forward on both feet three times.

CHASE THE RABBIT

See BIG SET music

Author unknown

Comment: See BIG SET description; can be used in a 4-couple square with each couple following lead couple as the lead couple moves to the next couple.

DANCE

CHASE THE RABBIT, CHASE THE SQUIRREL;

CHASE THAT PRETTY GIRL ROUND THE WORLD;

Inside woman leads her partner between the outside couple, around the outside woman and back to the center;

CHASE THE POSSUM, CHASE THE COON;

CHASE THAT BIG BOY ROUND THE MOON;

The inside woman turns back around her partner as he takes the lead and goes between the outside couple, around the man and back to the center;

CIRCLE FOUR THEN ON TO THE NEXT;

CHILDREN'S POLKA

Shake finger
(Kinderpolka)



RCA EPA 4146

Author unknown (German)

Formation: Single circle facing partner;

Comments: Easy; children's dance;

SIDE, TOGETHER, SIDE, TOGETHER; STAMP THREE TIMES;

SIDE, TOGETHER, SIDE, TOGETHER; STAMP THREE TIMES;

SLAP OWN KNEES (once); CLAP OWN HANDS (once);

CLAP PARTNERS' HANDS (three times);

REPEAT CLAPS;

HOP, PLACING ONE HEEL FORWARD; SHAKE FINGER (three times);

HOP, PLACING OTHER HEEL FORWARD; SHAKE (other) FINGER THREE TIMES

TURN AROUND (in place) IN FOUR STEPS; STAMP THREE TIMES.

C.J. MIXER

GRENN 14150

("Everybody Loves")

By: Cal and Judy Campbell

Formation: Double circle; side by side; varsouvianna;

Comments: Mixer; lively; adult;

DANCE

FORWARD, 2,3, TURN; BACK UP, 2, 3,4;

FORWARD (in reverse), 2,3, TURN; BACK UP, 2,3,4;

STAR LEFT, 2,3,4,5,6; CHANGE HANDS

STAR RIGHT, 2,3,4,5,6; TO NEW PARTNER

CLAP HAPPY

CEM 38005

By: Jack and Helen Todd

Formation: Double circle, partners side by side;

Comments: Mixer; more difficult; teen age and adult

DANCE

FORWARD,2,3, HOP; FORWARD,2,3, TURN AROUND;

FORWARD,2,3, HOP; FORWARD,2,3, FACE;

SIDE, CLOSE, SIDE, CLAP; SIDE, CLOSE, SIDE, CLAP;

APART,2,3,CLAP; RIGHT TO THE NEXT,2,3, TOUCH;

Suggestion: Teach first with hop, then follow printed directions.

CLAPPING OUT

B.S. 1528 Other records can be used
by turning down sound at the proper place.

By: Jack and Helen Todd

Formation: Single circle facing center standing shoulder to shoulder;

Comments: No partners; high school and adults; a game, not a dance; easy to teach but difficult to do correctly;

DANCE

Part I. Clap own knees, clap knees of person on right; clap own knees, clap knees of person on left; repeat for a total of 4 times;

Part II. Clap own knees, cross hands and clap own knees; uncross hands and clap own knees, clap out to the right and left at the same time (some hands pass underneath others); repeat for a total of 4 times;

Part III. Clap own knees, clap own hands; wave hands above head for two counts; repeat for a total of 4 times;

Part IV. Clap own knees, clap own hands; snap fingers twice; repeat for a total of 4 times;

Repeat the four parts above (in the BS record only the rhythm section is recorded).

Repeat the four parts above (in the BS record there is no music for Parts I, II, III, then a full orchestra comes in for Part IV. If the group has kept the correct rhythm, Part IV will start at the same time that the music comes in again. Most groups will tend to speed up. Very few groups will do it correctly even after a warning.

CUMBERLAND REEL

Use Grenn 15008 or similar music

Author unknown (American)

Formation: Double line, with partners facing;

Comments: Very easy; can be used by same sex; about six couples in line is the best number.

DANCE

TOP FOUR CIRCLE LEFT; CIRCLE RIGHT;

Four people nearest the caller circle 8 counts to left; then right;

STAR RIGHT; STAR LEFT;

Same four join right hands in the center, circle to left; join left hands circle right;

TOP TWO DOWN THE CENTER AND BACK;

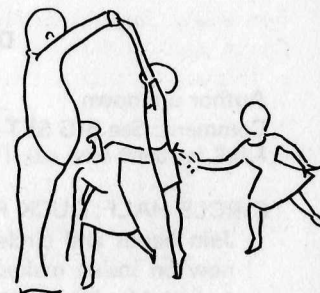
Two people nearest the caller join both hands and slide down between the two lines for 8 counts; then slide back;

DOWN THE OUTSIDE OF YOUR OWN LINE;

Same two people separate and go down the outside of their own lines with the rest of the line following;

ARCH AND UNDER AND BACK TO PLACE;

Same two people (only) make an arch with both hands, the rest duck under the arch and go back to place, leaving a new couple at the top of the lines to start dance again.



CUMBERLAND REEL -
ARCH AND UNDER

DANISH DANCE OF GREETING

RCA EPA 4146

Author unknown (Danish)

Formation: Single circle, with partners facing;

Comments: Can be used without partners; children's dance; very easy;

Also on record: Children's Polka

DANCE

CLAP, CLAP, BOW; CLAP, CLAP, BOW;

STAMP, STAMP; TURN YOURSELF AROUND;

Repeat all above;

CIRCLE LEFT; CIRCLE RIGHT;

With very small children have all face the middle so that no partners are needed;

DO SA DO MIXER

GRENN 14154 or similar music.

By: Leonne Cottle

Formation: Double circle, facing partner;

Comments: Mixer; easy for sixth grade up;

Footwork: Opposite; directions are for man;

DANCE

SIDE, CLOSE, SIDE, CLOSE; SLIDE, 2, 3, HOLD;

Step to side on L, close R to L, step to side on L, close R to L; do 3 slide steps sidewise to man's L, hold 1 count;

SIDE, CLOSE, SIDE, CLOSE; SLIDE, 2,3, HOLD;

Repeat above starting on R foot and going in reverse (RLOD);

STEP, TOUCH, STEP, TOUCH; STEP, TOUCH, STEP, TOUCH;

Step to L, touch R to L, step to R, touch L to R; Repeat;

DO-SA-DO, 2,3,4; MOVE TO LEFT TO NEW PARTNER, 2,3,4;

Do a right-shoulder do-sa-do to end facing partner then walk to the left to a new partner;

DUCK FOR THE OYSTER

See BIG SET music

Author unknown

Comment: See BIG SET description

DANCE

CIRCLE HALF; DUCK FOR THE OYSTER;

Join hands and circle halfway around; still holding hands, the couple now on inside makes an arch, and the outside couple dives under the arch and back to place;

DIG FOR THE CLAM; DIVE THRU
AND ON TO THE NEXT;

Couple on outside arches, inside couple dives under and back to place; inside couple again arches, outside couple dives thru, drops hands and moves counterclockwise to end on inside facing a new couple (the other couple turns as a couple to await a new couple).



EVERYWHERE

GRENN 15005

By: Russ and Marietta Bullock

Formation: Double circle, partners side by side;

Comments: Mixer; easy; teen age and adult;

Also on record: Virginny Mixer

DANCE

WALK, 2,3, FACE; SIDE, CLOSE, SIDE, CLOSE;

WALK, 2,3, FACE; SIDE, CLOSE, SIDE, CLOSE;

RIGHT ELBOW AROUND, 2,3,4; BACK AWAY, 2,3,4;

DO-SA-DO, 2,3,4; 5,6,7,8;

E-Z MIXER

GRENN 15008

By: Jack and Helen Todd

Formation: Double circle, partners side by side;

Comments: Mixer; very easy; adult;

DANCE

WALK, 2,3,4; BACK OUT (all face center), 2,3,4;

LADIES TO THE CENTER, 2,3,4; BACK OUT, 2,3,4;

MEN TO THE CENTER, 2,3, TURN LEFT; OUT (to new Partner), 2,3,4;

SWING;

FIREFLY

GRENN 14040 or similar music

Author unknown (American)

Formation: Double circle, partners side by side;

Footwork: Opposite, directions are for man;

Comments: Mixer; very easy; third grade up;

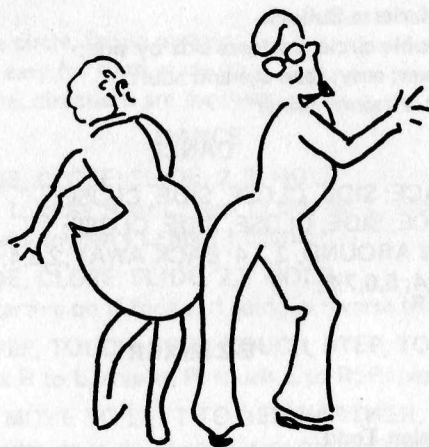
DANCE

WALK, 2,3, FACE; BACK AWAY, 2,3,4;

Starting on the L foot, walk forward 3 steps, turning to face partner on 4th step; back away from partner, man going toward the center in 4 steps;

WALK LEFT, 2,3,4; RIGHT ELBOW TURN, 2,3,4;

Turn diagonally left and walk toward new partner in 4 steps; hook R elbows, walk once around in 4 steps, ending in open position facing line of dance.



FLIP FLOP

GRENN 15016

By: Jack and Helen Todd

Formation: Double circle, partners facing;

Comment: Based on Flip Wilson's greeting;

DANCE

BACK AWAY, 2,3,-; WALK DIAG LEFT FORWARD, 2,3,-;

WOMAN CLAPS R,-, L,-; MAN CLAPS R,-, L,-;

TOUCH R ELBOWS,-, 2,-; TOUCH L ELBOWS,-, 2,-;

TOUCH R HIPs,-, 2,-; STAMP, STAMP, STAMP,-;

GETTING PARTNERS

Any lively S/D music

Comments: To be used when dancers, especially children, do not come with partners.

Directions:

1. Form a circle, no partners needed.
2. Join hands. Circle left, circle right, into the center and back. Can be repeated several times.
3. Ladies into the center (or men if there are fewer ladies than men), and back.
4. Men to the center, join hands, circle left.
5. Ladies join hands on the outside, circle right.
6. Everybody stops, still holding hands.
7. Ladies move forward and each taps the man in front of her on the shoulder. He turns and becomes her partner. Any two people who are without partners, double up. Follow with a dance such as Lancashire Barn Dance, where it does not matter about sex of partner.

GKW MIXER

GRENN 14152 or similar music

By: Doogso L. Trebor

Formation: Double circle, partners side by side;

Comments: Mixer; easy; adult;

DANCE

WALK, 2,3, TURN; BACK UP, 2,3,4;

Walk forward in line of dance in 3 steps, on 4th step backtrack to face reverse (RLOD) by turning individually with M still on inside of circle; back up 4 steps in LOD;

WALK, 2,3, TURN; BACK UP, 2,3, FACE:

Repeat above in RLOD to end facing partner and wall;

STAR RIGHT, 2,3,4; 5,6,7,8;

Join R hands in upright grip, walk around each other in 8 steps to end facing LOD (W facing RLOD);

TURN AWAY LEFT, 2,3,4; 5,6, PICK UP NEXT GIRL;

M turns to center of Hall (W toward wall) making a circle to end with the woman who was behind him as a new partner.

GLOWWORM

Win 4613

Author unknown (American)

Formation: Double circle, partners side by side;

Comments: Mixer; very easy; adult;

DANCE

WALK, 2,3, FACE; APART, 2,3,4;

FORWARD LEFT (diag.), 2,3,4; (Join both hands with new partner)

CIRCLE AROUND, 2,3,4;

GRAND MARCH

GRENN 15011 or similar music

Author unknown

Comments: Useful for formation of squares and getting partners; for large groups;

Men form a single line at one end of hall, women at the other. They march down one side of the floor until they meet, then cross the floor by two's. First couple then goes right, and the next left, alternately. Each marches around the outside until they meet, and cross the floor in lines of four. This is continued until they form lines of eight. These lines can then circle to form squares.

GOOD OLD DAYS

GRENN 14164
"Thoroly Modern"

Author unknown (American)

Formation: Double circle, partners side by side;

Comments: Mixer; can be used in lines without partners; more difficult; teen age and adult;

DANCE

HEEL, STAND, HEEL, STAND; PIGEONTOE, PIGEONTOE; WALK, 2, 3, 4;

Touch L heel forward, then stand on L, touch R heel forward then stand on R; rising on both toes turn heels out, repeat; starting on L (W on R) walk forward 4 steps;

HEEL, STAND, HEEL, STAND; PIGEONTOE, PIGEONTOE; WALK, 2, 3, 4; Repeat as above;

FORWARD, TOUCH; BACK, TOUCH; FORWARD, TOUCH; BACK, TOUCH; Step forward on L, touch R toe forward; step back on R, touch L toe back; repeat;

HEEL, STAND, HEEL, STAND; PIGEONTOE, PIGEONTOE; WALK, 2, 3, 4, 5, 6, 7, 8; Repeat heel and stand figure as above; walk forward 8 steps. (The last time thru, the music allows no walk.)

For a mixer, have man circle to left while woman moves forward to a new partner.



Pigeontoe

GRAPEVINE TWIST

See BIG SET music

Author unknown

Comments: American type four-couple square; teenage and adult; easy;

DANCE

FIRST COUPLE: TAKE YOUR PARTNER BY THE WRIST,
AROUND THE NEXT FOR THE GRAPEVINE TWIST;
BACK TO THE CENTER WITH A GEE HAW GEE;
AROUND THAT GUY FROM TENNESSEE;
BACK TO THE CENTER AND CIRCLE FOUR;
ON TO THE NEXT, NUMBER TWO COUPLE FOLLOW, etc.

First couple with the man in the lead goes between couple No. 2 and around the lady; when they come back to the center the man leads his partner thru a little circle in the center then splits the same couple and goes around the man then back to the center; No. 1 couple circle four hands with couple No. 2, then making a single line holding hands with the No. 1 man in the lead they split couple No. 3; No. 3 couple then joins them and they in turn split No. 4. After circling to home the caller can add swing or promenade, etc. before starting the dance again with No. 2 couple leading.

GRAND COLONEL MIXER

Kal 1112

By: John and Wanda Winter

Formation: Double circle, partners side by side;

Comments: Mixer; easy; adults;

DANCE

WALK, 2, 3, FACE; SIDE, CLOSE, SIDE, CLOSE;
WALK, 2, 3, FACE; SIDE, CLOSE, SIDE, CLOSE;
BACK IN TO CENTER, 2, 3, 4; SIDE, CLOSE, SIDE, CLOSE;
WALK OUT, 2, 3, 4; SIDE, CLOSE, SIDE, CLOSE;
REPEAT FIRST TWO LINES;
RIGHT ELBOW AROUND, 2, 3, 4; BACK AWAY, 2, 3, 4
DO-SA-DO, 2, 3, 4; 5, 6, 7, 8;

GUSTAV'S SKOAL

RCA EPA 4135

Author unknown (Swedish)

Formation: Four-couple square;

Comments: Can be used as a mixer with extra people of either sex;

DANCE

HEADS FORWARD AND BACK;
SIDES THE SAME;
REPEAT ALL ABOVE;
HEADS SPLITS THE SIDES; GO HOME; SWING;
Heads to center, take opposite and split the sides, separate and around to home; swing;
SIDES THE SAME;
Extras can cut in during the split-the-sides-and-around-to-home movement.

HOKEY POKEY
MAC 6995 or CAP 6026

Author unknown (American)

Formation: Single circle facing middle; used with children but adults like it, also. Can be modified for bed patients using arms, hands, heads, or fingers only but voice on record must be overridden.

DANCE

PUT YOUR RIGHT FOOT IN, PUT YOUR RIGHT FOOT OUT,
 PUT YOUR RIGHT FOOT IN AND SHAKE IT ALL ABOUT;
 YOU DO THE HOKEY POKEY AND TURN YOURSELF ABOUT;

Continue using left foot, right arm, left arm, right elbow; left elbow, head, right hip, left hip, whole self, and backside.

HULLY GULLY

COL 433051

Author unknown; one of several versions based on the "Continental"

Comments: No partners; free position, facing caller; more difficult; teen-age and adult.

DANCE

SIDE, BEHIND, SIDE, SWING; SIDE, BEHIND, SIDE, SWING;

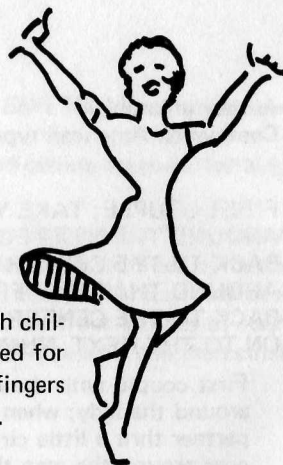
Step to the side on R, step L behind R, step to the side on R, swing L in front of R; step to the side on L, step R behind L, step to the side on L, swing R in front of L;

STEP, SWING; STEP, SWING;

Step forward on R, swing L; step forward on L, swing R;

RUN FORWARD,2,3, TURN; BACK,2,3,-;

Starting on R, run forward 3 steps, on 3rd step (standing on R) pivot 1/4 right face; step back on L, step back on R, step back on L and hold 1 count ready to start entire dance again;



JESSIE POLKA

MAC 5005 or similar music

Author unknown (American)

Formation: Usually 2 or more persons in a line facing counterclockwise around the circle, but no partners needed;

Comments: More difficult; vigorous; teen-age; same sex can dance together; any number;

DANCE

HEEL, STAND; TOE, TOUCH; HEEL, STAND; HEEL, CROSS;

Touch L heel forward, step in place on L; touch R toe back, then touch R toe by L foot; touch R heel forward, step on R in place; touch L heel forward, touch L toe in front of R foot;

TWO STEP; TWO STEP; TWO STEP; TWO STEP;

Starting L do 4 two steps in line of dance.

JESSIE POLKA



JIFFY MIXER

Win 4684

By: Jerry and Kathie Helt

Formation: Double circle, partners facing;

Comments: Mixer; very easy; useful for sixth grade up; can be used for same sex;

DANCE

HEEL, TOE; SIDE, CLOSE, SIDE; HEEL, TOE; SIDE, CLOSE, SIDE, CLOSE;

(Jump) APART,2; 3,4; (clap on off beat)

(Diagonally) FORWARD TO NEXT PARTNER,2; 3, 4;

SUGGESTIONS: Teach without clap at first; add double-time heel, toe; suggest getting to new partner by any step they like.

LADIES CENTER

FTC 32006 or similar music

Author unknown (American)

Comments: Square mixer; very easy; adult.

LADIES TO THE CENTER, STAND BACK TO BACK;

MEN PROMENADE TO THE OUTSIDE TRACK;

PASS YOUR PARTNER; PASS HER BY;

SWING THE NEXT GIRL ON THE FLY;

KEEP HER AND PROMENADE;

LADY ROUND LADY

See BIG SET music

Author unknown

Comment: See BIG SET description

DANCE

LADY ROUND LADY, GENT AROUND GENT;

Inside lady walks between the outside couple, walks around the lady and comes back to the center to face the outside couple while the inside man walks between the outside couple, around the man and back to face the outside couple;

LADY ROUND GENT, GENT AROUND LADY;

The inside lady walks between the outside couple and walks around the man while the inside man walks around the outside lady;

CIRCLE FOUR; AND ON TO THE NEXT;

Both couples circle four hands around, exactly one time, and then the outside couple stands while the inside couple moves to the left to a new couple.

LANCASHIRE BARN DANCE

GRENN 15008 or similar music

Author unknown (American)

Formation: Double circle, partners facing;

Comments: Mixer; easy; school age up;

DANCE

FORWARD,2,3,STAMP; BACK,2,3,CLAP/CLAP;

FORWARD,2,3,STAMP; BACK,2,3,CLAP/CLAP;

RIGHT ARM TURN (in 8 counts);

LEFT ARM TURN;

TWO ARM TURN;

DO SA DO (face diag. left to start dance with new partner);

LEFT-FOOTERS ONE-STEP

(Adapted)

GRENN 14207

By: Bruce and Shirley Johnson

Formation: Double circle; side by side (or semi-closed position);

Comments: Adult; very lively; wait twelve slow counts before starting dance; have men move forward rather than women turn;

DANCE

FORWARD,2,3,FACE; SIDE, CLOSE, SIDE, CLOSE;

FORWARD,2,3,FACE; SIDE, CLOSE, SIDE, CLOSE;

INTO CENTER,2,3,4; SIDE, CLOSE, SIDE, CLOSE;

OUT,2,3,4; SIDE, CLOSE, SIDE, CLOSE;

MEN BACK UP,2,3,FACE; SIDE, CLOSE, SIDE, CLOSE;

WOMEN BACK UP,2,3,FACE; SIDE, CLOSE, SIDE, CLOSE;

MEN BACK UP,2,3,FACE; SIDE, CLOSE, SIDE, CLOSE;

WOMEN BACK UP,2,3,FACE; MEN FORWARD TO NEW PARTNER

LIMBO

GRENN 12140 or similar music

Author unknown

Comments: Musical game rather than a dance; teen age; a light pole with adjustable supports needed;

One person at a time moves forward underneath a pole set parallel to the floor. If anyone knocks the pole off its supports, he is out of the game. The pole is lowered each round until the last person is eliminated. (To get down low, one spreads the knees and leans backward as far as possible).

Not recommended for adults.

MUSICAL KNEES

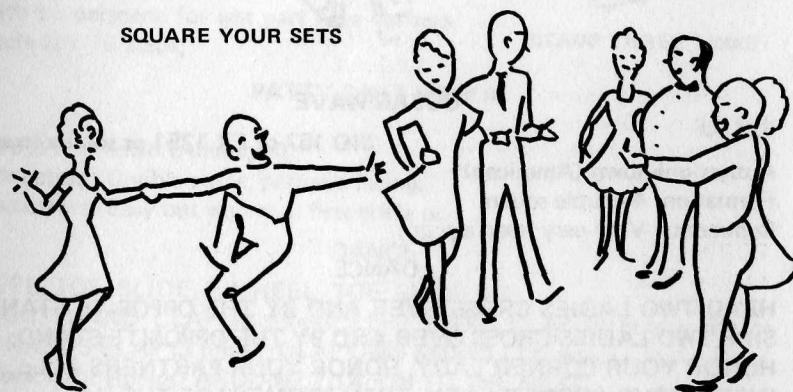
GRENN 14154 or similar music

Author unknown (based on musical chairs)

Comment: A game, rather than a dance, but good for all ages. One or more extra women needed.

Men make a single line, facing in alternate directions, down the center of the hall, standing shoulder to shoulder. The men get down on one knee. The women promenade around the line of men, counter-clockwise. When the music stops each lady sits on a man's knee. The ladies without a knee to sit upon are out of the game. Each time, one man from each end of the line leaves the game until there is but one man and two women.

SQUARE YOUR SETS



NINEPIN REEL

GRENN 15008 or similar music

Author unknown (American)

Formation: 4-couple square with an extra person in the middle;

Comments: Easy; can be vigorous; sixth grade up;

DANCE

HEADS ACROSS AND BACK; SIDES ACROSS AND BACK;

Heads face partner, join both hands and slide across the set in 8 counts, going around the person in the center with men passing back to back; without turning around, the heads slide back to place, with the women passing back to back; the sides do the same;

HEADS CIRCLE LEFT; CIRCLE RIGHT; SIDES CIRCLE LEFT AND THEN RIGHT;

Head couples join hands around the person in the center and circle left 8 counts then back to the right; sides do the same;

NINEPIN SWINGS No. 1; No. 2; No. 3; No. 4;

The person in the center swings the person of the opposite sex in couple 1, then 2,3, and 4 in turn;

CIRCLE 5 HANDS AROUND; GET NEW PARTNER;

The 5 people of the same sex in the square join hands in the center and circle left until the music stops, then each tries to get a partner. The person left over becomes the new ninepin.

NINE PIN REEL



OCEAN WAVE

SIO 157 or FK 1251 or similar music

Author unknown (American)

Formation: 4-couple square

Comments: Very easy; teen age up;

DANCE

HEAD TWO LADIES CROSS OVER AND BY THE OPPOSITE STAND;
SIDE TWO LADIES CROSS OVER AND BY THE OPPOSITE STAND;
HONOR YOUR CORNER LADY, HONOR YOUR PARTNERS ALL;
SWING YOUR CORNER LADY, THEN PROMENADE THE HALL.

Repeat 4 times until back to original partners.

OH, JOHNNY

TOP 25214, or other "Oh, Johnny" recordings

Author unknown

Formation: Single circle with man's partner on his right;

Comments: Mixer; slightly difficult; vigorous; teen age up;

DANCE

ALL JOIN HANDS AND CIRCLE THE RING;

STOP WHERE YOU ARE AND GIVE YOUR PARTNER A SWING;

NOW SWING THAT GIRL BEHIND YOU;

RUN BACK HOME AND SWING YOUR OWN, YOU'VE GOT THE TIME TO;

ALLEMANDE LEFT YOUR CORNER; DO SA DO YOUR OWN;

THEN YOU ALL PROMENADE WITH THAT SWEET CORNER MAID
SINGING "OH, JOHNNY, OH, JOHNNY, OH".

PATCH TANZ

FK1118

Author unknown (Israeli)

Formation: Single circle, facing the middle;

Comments: Circle mixer (Israeli music), very useful with children especially if not used as a mixer;

DANCE

WALK, 2,3,4;5,6,7, TURN AROUND;

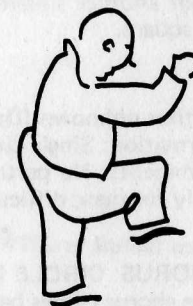
WALK, 2,3,4;5,6,7, FACE CENTER;

IN, 2; CLAP THREE TIMES; Back, 2,;

STAMP THREE TIMES; REPEAT;

CIRCLE (clockwise with partner) eight steps; CIRCLE (counter-clockwise with partner) eight steps (open out to leave woman on left)

With no partners, for last part have dancers circle left 16 steps;



STAMP THREE TIMES

PATTY CAKE POLKA

LS 228

Author unknown (American)

Formation: Double circle, partners facing;

Comments: Easy but vigorous; first grade up;

DANCE

HEEL, TOE; SLIDE, 2,3; HEEL, TOE; SLIDE, 2,3;

RIGHT HAND CLAP (3 times); LEFT HAND CLAP (3 times); BOTH

HANDS CLAP (3 times); CLAP OWN KNEES (3 times);

(Hook right elbows) AROUND, 2,3,4; ON TO THE NEXT;

For variety, or if dancers get too vigorous, have them clap thumbs, little fingers, etc.

RHYTHM

Select several records with different rhythm patterns: waltz, cha cha, polka, etc.

By: Jack and Helen Todd

Comments: This dance was designed for the bed patients at a children's hospital so that they could take part;

Choose hoedown, march, reel, two step, waltz, polka and other rhythms, some fast, some slow. Supply the patients with some type of drumsticks (stiff cardboard rolls are good, and safe) so that they can beat out the rhythms. Start with easy ones, then use the more difficult. Do not spend too long on any one rhythm.

SCOOT AND SCAT

GRENN 12142 or similar

Author unknown

Formation: 4-couple square

Comments: Mixer; not a dance;

DANCE

LADIES TO THE CENTER BACK TO BACK;
MEN SCOOT AND SCAT TO ANOTHER SQUARE;
THEN SQUARE YOUR SETS WITH ANOTHER GIRL;

Women bunch in the center; men leave partners and go to any woman in another square and take her to either side or head position in her square.

SEVEN JUMPS

RCA EPA 4138

Author unknown (Danish)

Formation: Single circle all facing middle;

Comments: No partners; easy; used mostly for small children but originally for men; difficult to do exactly; more of a game; vigorous;

DANCE

CHORUS: CIRCLE LEFT; CIRCLE RIGHT;
The chorus comes between each figure.

Figure

1. Hold up right foot while note sounds.
Put down foot and stand perfectly still on second note.
2. Repeat figure 1, then hold up left foot.
3. Repeat figures 1 and 2, then kneel on right knee.
4. Repeat figures 1,2, and 3, then on both knees.
5. Repeat figures 1,2,3, and 4, then put right elbow to floor.
6. Repeat all figures above then touch both elbows to floor.
7. Repeat all figures above then touch head to floor.



The musical notes are of varying length which adds interest.

SHOEMAKERS DANCE

Author unknown (Danish)

RCA EPA 4141

Formation: Single circle facing middle;

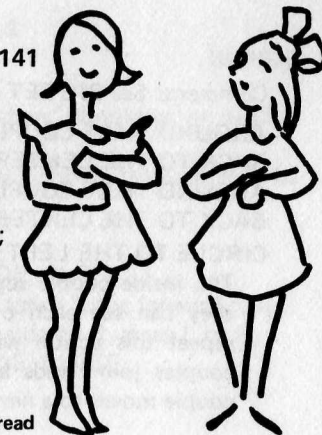
Comments: With or without partners; very easy children's dance; can be used in part for bed patients;

DANCE

WIND THE THREAD; UNWIND THE THREAD;
PULL; CLAP;

REPEAT

CIRCLE



Wind the thread

SING A SONG OF SIXPENCE

FK 1180

Author unknown (English)

Formation: Single circle, facing the middle;

Comments: No partners; especially for very small children; singing;

Also on record: Bluebird

DANCE

CIRCLE LEFT;

INTO CENTER (stoop);

UP (stand, raise hands over head, snap fingers);

BACK OUT

On second verse, dramatize words of song.

SUSIE MIXER

GRENN 14150 or similar music

By: Sherry and Manning Smith

Formation: Double circle, partners side by side;

Comments: Mixer, slightly difficult; ninth grade up;

Footwork: Opposite, directions are for man.

DANCE

WALK,2,3,FACE; SIDE, CLOSE, SIDE, STEP/STEP;

Starting on L, walk forward LOD 4 steps turning to face partner on fourth step; step to side on L, close R to L, step to side on L, step R then L in place turning to face in the other direction (RLOD) in L open position.

WALK,2,3, FACE; SIDE, CLOSE, SIDE, STEP/STEP;

Repeat in RLOD, starting on R foot, and end facing partner;

STAR LEFT,2,3,4; BACK AWAY,2,3, STEP/STEP;

In L-hand star position, walk around partner in 4 steps; back away from partner (M to COH) L,R,L, then R/L in place turning slightly R toward new partner;

DO-SA-DO,2,3,4; 5,6,7, STEP/STEP;

Do sa do new partner (R shoulder) R,L,R,L; R,L,R,L/R turning to open position with new partner facing LOD;

TAKE A PEEK

See BIG SET music

Comment: See BIG SET description

AROUND THAT COUPLE AND TAKE A PEEK;
BACK TO THE CENTER AND SWING YOUR SWEET;
AROUND THAT COUPLE AND PEEK ONCE MORE;
BACK TO THE CENTER AND SWING ALL FOUR;
CIRCLE TO THE LEFT; THEN ON TO THE NEXT;

The inside couple separates and goes around the outside couple until they can see each other; they then return to the center and swing; repeat this action with both couples swinging after the peek; both couples join hands and circle four once around and then the inside couple moves to a new couple.

TANGO OKLAHOMA MIXER

Win 4513-A

Author unknown (American)

Formation: Double circle, partners side by side; (Varsouvianna pos.)

Comments: Mixer; slightly difficult; high school up;

Footwork: Same for both

DANCE

HEEL, TOE; LADY ACROSS;

Touch L heel forward, touch L toe back; drop right hands and pull lady across in front so that she is facing in opposite direction in 3 steps;

HEEL, TOE; MEN FORWARD;

Touch R heel forward, touch R toe back; drop left hands and men move forward diag. to inside to new partner as woman completes her circle to outside coming to Varsouvianna position;

FORWARD TWO-STEP; FORWARD TWO-STEP;

Starting L, do 2 forward two-steps;

SLOW, SLOW; QUICK, QUICK, QUICK, QUICK;

Walk forward 2 slow steps; then four quick steps;



TWIRL

TEN PRETTY GIRLS

BS 1670

Author unknown (American)

Formation: Line facing LOD, arms over others' shoulders or around waists;

Comments: Line dance for any number; slightly difficult; teen age; may be used for same sex;

DANCE

POINT ACROSS, TO THE SIDE; BEHIND, SIDE, CLOSE;

Starting on the L foot, cross L over R and touch L toe forward, touch

L toe to the L side; step L behind R, step to side on R, close L to R;

POINT ACROSS, TO THE SIDE; BEHIND, SIDE, CLOSE;

Repeat above starting R foot;

WALK, 2, 3, 4;

Walk forward 4 steps or use a crossing step forward;

SWING LEFT FORWARD, SWING LEFT BACKWARD; STAMP, STAMP, STAMP,

Swing L foot forward and lean backward, swing L foot backward and lean forward; stamp in place 3 times;

Start dance again on R foot.

TETON MOUNTAIN STOMP

Win 4615

By: Doc and Winnie Alumbaugh

Formation: Single circle, partners facing;

Comments: Mixer; more difficult; adult;

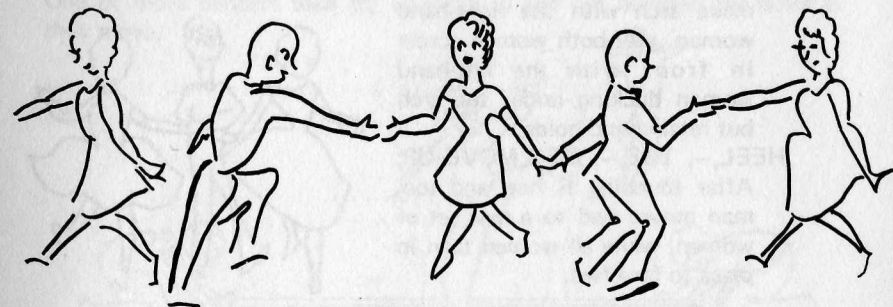
DANCE

SIDE, CLOSE; SIDE, STOMP; SIDE, CLOSE; SIDE, STOMP;

SIDE, STOMP; SIDE, STOMP; WALK, 2, 3, TURN;

BACK UP, 2, 3, TURN; FORWARD, 2, 3, 4;

SWING; (original directions call for a two-step turn and pivot but this should be dropped for one-night stands)



GRAND RIGHT AND LEFT

TEXAS SCHOTTISCHE

GR 14132 (Hi Dolly)
or GR 14188 (Down South)

Author unknown (American)

Formation: Double circle, varsouviana position (side by side facing line of dance, men on inside (if by partners), left hands joined in front, right hands over woman's right shoulder;

Comments: Mixer; can be used as a non-mixer; can be used with three people in a line; useful for sixth grade and up; slightly difficult;

Footwork: Same for all;

DANCE

LEFT, CLOSE, LEFT,—; RIGHT, CLOSE, RIGHT,—;

Step fwd on left, close right to left, step fwd on left, hold 1 ct;

Step fwd on R, close L to R, step fwd on R, hold 1 ct;

LEFT, CLOSE, LEFT,—; RIGHT, CLOSE, RIGHT,—;

Repeat above (some like to use 4 slow walking steps instead)

HEEL,—,TOE,—; LADIES TO THE CENTER;

Touch L heel fwd, touch L toe back (or across in front); drop R hands woman crosses in 3 steps in front of man to face reverse while man moves sidewise in 3 steps to take woman's place;

HEEL,—,TOE,—; MEN MOVE UP;

Touch R heel and R toe; man moves diagonally fwd to new partner in 3 steps while woman completes her circle moving to outside;

For non-mixer: Have woman complete her circle in front of her partner and back to original position;

For three in a line: (Usually) man in middle, woman on either side, closest hands joined.

LEFT, CLOSE, LEFT,—; RIGHT, CLOSE, RIGHT,—;

LEFT, CLOSE, LEFT,—; RIGHT, CLOSE, RIGHT,—;

HEEL,—, TOE,—; RIGHT HAND HIGH, LEFT HAND LOW;

After touching L heel and toe, make arch with the right-hand woman, pull both women across in front with the left-hand woman ducking under the arch but retain hand holds;

HEEL,—, TOE,—; MEN MOVE UP;

After touching R heel and toe, man moves fwd to a new set of women, while all women turn in place to face fwd.



TEXAS SCHOTTISCHE FOR THREE

TEXAS STAR

GRENN 12142 or similar music

Author Unknown

Comments: American style four-couple square; teenage and adult; most groups can get it easily;



DANCE

LADIES TO THE CENTER AND BACK TO THE BAR;
MEN TO THE CENTER AND FORM A STAR
WITH THE RIGHT HANDS CROSSED IN THE CENTER OF THE
LAND;

BACK WITH THE LEFT, THE OLD LEFT HAND;

PASS YOUR PARTNER, PASS HER BY;

PICK UP THE NEXT GIRL ON THE FLY.

STAR PROMENADE WITH A BRAND NEW MAID.

MEN BACK OUT (with that arm still around); LADIES GO IN;

A RIGHT HAND STAR, THE OTHER WAY BUT NOT TOO FAR;

NOW THE LADIES BACK OUT AND THE MEN GO IN

TO A LEFT HAND STAR, YOU'VE GOT IT AGAIN;

SWING YOUR NEW PARTNER AND PROMENADE HOME.

TINIKLING

RCA EPA 4126

Author Unknown (Philippine)

Comments: For small teen-aged groups. Needed: two small wooden blocks and two long poles of equal length, preferably bamboo.

DANCE

Set poles on blocks. Two persons kneel and hold the ends of the poles, one pole in each hand, and slap poles against the blocks on the first beat of waltz music; slap pole against pole on the second and third beats of music. One or more dancers then try to jump in and out between the poles as they move.



TUCKER WALTZ

LS 121

Author Unknown (American)

Formation: Double circle with partners and extra men on inside of the circle (or extra women on outside);

Comments: Mixer using extra men or women; very easy except for the free waltz (have those who can't waltz stand and talk with new partner during this portion); teen age and adult;

On promenade music, the extra persons cut in, taking a partner; the person who is cut out rolls back to a new partner, in turn cutting out another, who also rolls back (almost continuous flow); during the waltz music, free waltzing around the floor with no cutting in;

TUNNEL SQUARE

GR 15011 or similar music

Author unknown

Comments: American type 4-couple square; adult; easy;

FIRST COUPLE BOW AND SWING; DOWN THE CENTER AND SPLIT THE RING;

SEPARATE AROUND THREE; MAKE TWO LINES (of 3 people) FOR ME;

FORWARD SIX AND BACK

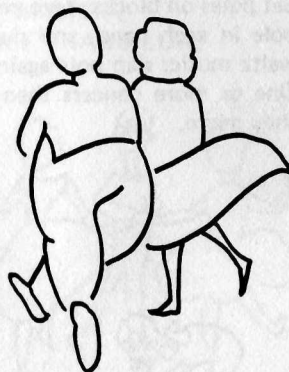
FORWARD SIX WITH YOUR HANDS UP HIGH

MAKE AN ARCH AGAINST THE SKY. (join hands with opposite person)

LONE COUPLE TUNNEL THRU, SWING AT THE END LIKE YOU ALWAYS DO.

TUNNEL BACK AND EVERYONE SWING YOUR OWN THEN PROMENADE THAT LADY HOME.

First couple goes between Couple No. 3, separates (lady to right, man to the left), and goes around the outside to end standing in a line with Couple 2 or 4 and nearest home position. The lines of three go forward and back, then each person makes an arch of two hands with the person opposite him. No. 3 couple then ducks through the arch, swings at the end, then returns to home position. Everyone swings his OWN partner back to home position and then promenades. Continue dance for couples 2,3, and 4 in turn.



PROMENADE

VE DAVID

FK 1432

By: Riukah Sturman (Israeli)

Formation: Double circle, partners side by side;

Comments: Mixer; very easy except for the swing (easier swing can be substituted); unusual music;

DANCE

FORWARD,2,3,4; BACK OUT (to single circle)2,3,4;

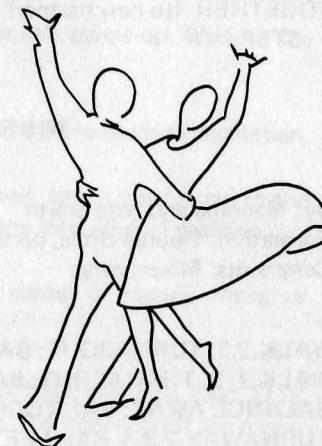
FORWARD,2,3,4; BACK,2,3,4;

GIRLS TO CENTER; AND BACK;

BOYS TO CENTER; TURN RIGHT

TO NEW PARTNER;

SWING;



VE DAVID - CZARDAS SWING

VIRGINIA REEL (simplified)

GRENN 15008 or similar music

Based on Lady Walpole's Reel, without the Reel

Formation: Parallel lines, facing partners, men on caller's right, 6-8 couples per set;

Comments: Line dance with partners; very easy; grade school up; can be used for same sex;

DANCE

FORWARD AND BACK; RIGHT SHOULDER DO SA DO; LEFT SHOULDER DO SA DO;

RIGHT HAND TURN; LEFT HAND TURN; TWO HAND TURN; (can use an elbow turn but this tends toward roughness);

TOP COUPLE DOWN CENTER and BACK;

DOWN THE OUTSIDE OF YOUR OWN LINE, THE REST FOLLOW;

TOP COUPLE ONLY MAKES AN ARCH, THE REST DUCK UNDER AND BACK HOME.

VIRGINNY

GRENN 15005

By: Russ and Marietta Bullock

Formation: Double circle, partners side by side;

Also on record: Everywhere Mixer

DANCE

WALK,2,3,FACE; LEFT, STEP/STEP, RIGHT, STEP/STEP;

RIGHT HAND STAR,2,3,4; APART,2,3,4;

TOGETHER (to new partner) , 2,3,4; LEFT, STEP/STEP, RIGHT, STEP/STEP;

WHITE SILVER SANDS

GRENN 15006

By: Manning and Nita Smith

Formation: Double circle, partners side by side;

Comments: Mixer; easy;

DANCE

WALK,2,3, TURNABOUT; BACK UP,2; 3, 4;

WALK,2; 3, TURNABOUT; BACK UP,2; 3, 4;

BALANCE AWAY; BAL TOGETHER; BAL AWAY; BAL TOG;

TURNAWAY,2,3,4; BAL LEFT; BAL RIGHT;

WHO'S ON FIRST?

TOP 25293 or other strongly phrased music

By: Madaline Allen

Comments: This is a four-couple square game rather than a dance; difficult but a challenge to teenaged or adult; no square dance experience needed;

The only call is numbers. No. 1 couple splits Couple No. 3 and turns back in place, squeezing in; immediately after No. 1 couple leaves home, the persons nearest start filling in the emptied space: No. 2 man moves to No. 1 lady's place, then No. 2 lady moves into No. 2 man's place, then No. 3 man moves into No. 2 lady's place and so on until all spaces are filled and the square is complete again (women and men are not necessarily on correct sides). At the end of the allotted time, the action starts again with the persons in No. 2 position splitting the No. 4 couple. This action continues until everyone is home. A good way to start is to allow sixteen counts for each move, at first, then cut to eight counts, and if it seems desirable, cut to four counts (it can be done).

SIMPLIFIED DEFINITION OF TERMS FOR DANCE COMMANDS

Allemande left. The man turns the woman who is on his left (corner) with a left forearm hold. The hold is released when the man once again faces his partner.

Break. Release hands.

Circle. All hands are joined in a circle, with men's palms up. Walk to the left (clockwise) unless otherwise directed.

Corner. The woman on the man's left in either square or circle formation.

Do sa do. Pass right shoulders with the person facing you, move to the right back-to-back, pass left shoulders backing into original position.

Forward. Usually means three steps toward center of square, circle, or lines.

Heads. In square formation, the couples with their backs to (No. 1) or facing (No. 3) the caller. In line formation, the ones nearest the caller.

Home. In square formation, the original starting position.

Honor. Man bows to partner; woman nods or curtseys.

Partner. The woman on the man's right, not necessarily the original partner.

Promenade. Unless otherwise directed, walk counter-clockwise. In a couple promenade, the hands are held in front, left hand in left hand and right hand in right hand, with right hands on top.

Right and left grand. With right hand, take partner's right hand, man facing counter-clockwise and woman facing clockwise. Both pass and give left hand to the next person, then right to the next and left to the next. In a square formation, the next would be partner and this is where the right and left grand stops. In a circle formation, the right and left grand continues as the caller directs.

Sides. The couples other than the heads in a square formation. Couple 2 is to the right of Couple 1 and Couple 4 is to the left of Couple 1.

Square. Usually consists of four couples all facing the center, with each woman on her partner's right side. Partners stand close together, about arms' length from the couples on either side. Each couple has its back to one of the four walls of a room.

Star. The active persons join the designated hand in the middle; usually four or eight people.



TEXAS STAR — STAR PROMENADE

Star promenade. Usually couples, with one of the persons having one hand forming a star with other dancers and the other arm holding the partner.

Swing. Can be an arm swing. An easy adult swing is a walkaround, in which partners face each other with the woman a little on the man's right, the man's right arm around her waist and his left hand holding her right hand out to the side.

Walk. The "dance" walk is a smooth, gliding step with the weight on the ball of the foot, the heel just off the floor. One step is taken for each beat of the music.

SOURCES OF ADDITIONAL MATERIAL

Magazines:

Square Dancing, 462 North Robertson Blvd., Los Angeles, California 90048

American Square Dance, Box 788, Sandusky, Ohio 44870

Northern Junket, 117 Washington St., Keene, New Hampshire 03102

Books:

Folk Dance Kits, Cooperative Recreation Service, Delaware, Ohio, 43015

Caller/Teacher Manual (Square Dancing, 462 North Robertson Blvd., Los Angeles, Calif. 90048)

Planning and Calling One Night Stands (Square Dancing, as above.)

Musical Mixers, Folk Games and Dances Bull. 515B, 4-H Club Program, Cooperative Extension Service, Michigan St., Univ., East Lansing, Michigan 48823

Folk Games Bull. 4-H 1183C, University of Ky. Cooperative Extension Service, Lexington, Ky. 40506

Omnibus of Fun by Helen and Larry Eisenburg, Associated Press

Recreation Leaders Handbook by Richard Kraus, McGraw-Hill Book Co.

World of Fun, Methodist Publishing House, 810 Broadway, Nashville, Tennessee 37203

Many states' Agricultural Extension Services have folk dance booklets

Consult your local library for Folk Dance books. Most dances in these books are too difficult for one-night-stand use, but would provide for enrichment as your time permits.